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of their colleagues chose otherwise. Were conditions so different?

In some instances, a generalization may raise some questions, e.g.: Can one really say that "no prince among the first generation of rulers forced the new religion on an unwilling land?" What about numerous instances of crushed dissent? How did a Reformation land become willing, and by whose determination?

Dixon notes that the Reformation "turned the ruler into the bishop in his land." I would have welcomed a more definitive distinction between the *modus operandi* of Catholic and Protestant rulers, but again, Dixon has given the reader an idea to ponder and investigate. Here, as so often throughout the volume, the student of Reformation history is given an insight that at once informs and challenges.

Those who study and teach Reformation history will find this volume an excellent guide through the shoals of religious turbulence in that era. Fortunately, Dixon does not seek to answer all the questions this stimulating volume raises.

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Mererid Puw Davies. *The Tale of Bluebeard in German Literature from the Eighteenth Century to the Present*. Oxford: Clarendon Press, 2001. Pp. xiii, 279. Cloth $60.00.

A popular literary figure in the eighteenth century, Bluebeard has again taken hold of the German literary imagination, one born out of the postwar despair of the mid-twentieth century to the post-reunification anxiety of the present. Davies' study is the first full-length monograph in English, French, or German outlining the historical and cultural significance of Bluebeard in German literature. Davies portrays Bluebeard as a vital figure within the literary and cultural history of German and English-speaking cultures, calling upon scholars of German literary and *Märchen* studies, as well as authors who refer to the Bluebeard figure. The detailed and convincing study is not only rich with literary history, but rife with current discourses on gender-related issues and sociohistorical debates on identity formation and nationhood. Davies reveals the tension in the Bluebeard tale between the horror committed by the murderous and sadistic Bluebeard and the utopian force established for the heroine by the tale's happy end.

Drawing from narratives of seventeenth-century France to contemporary German literature, Davies shows how the tale of Bluebeard can read as a "seismograph" of gender politics, track the process of civilization and western European thought, and reveal issues of cultural memory and national identity. By exposing Bluebeard's crimes and their representation, Davies retraces its formation within culture and history. By showcasing previously unrecognized works by women writers on Bluebeard, as exemplified by Eugenie Marlitt's 1866 novella

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"Blaubart," the first known Bluebeard text to have been written by a woman, Davies reveals the *Märchen* genre's subversive potential for women writers who have challenged societal values through their own fictional renditions of the Bluebeard narratives. In the seventh chapter Davies focuses on texts by women written later in the twentieth century, such as *Das Haus der Krankheiten* (1977) by Surrealist Unica Zürn, Ingeborg Bachmann's posthumously published *Der Fall Franza* (1977), and Karin Struck's novel *Blaubarts Schatten* (1991). In all of these the Bluebeard character represents an internalized psychological oppressor.

Most revealing and pertinent to current literary debates on contemporary German literature is Davies' final chapter in which she reveals modern renditions of the Bluebeard tale in literary narratives, theatrical performances, and films such as Helma Sanders-Brahms' *Deutschland, bleiche Mutter* (1979). Davies relates the mythological power of Bluebeard to the post-reunification sentiment in Germany from 1989 to the present and shows, for example, how Struck's novel utilizes the Bluebeard figure to explore the author's view of the postwar division of Germany as a dismembered body which is then restored after the *Wende* (237). Walter Bickmann's play *Blaubart. Die letzten Männer*, which premiered in 1997 at the Volksbühne in Berlin, documented the slave-trade of women from developing to industrial countries for the benefit of Western men. Davies asserts that the literary criticism of the Bluebeard tale has a role to play as a "transformative political practice" (255) in which violence against women can be revealed and thus be combated. The figure of Bluebeard still has the potential to titillate, enrage, and engage today's readers, just as it did the readers of Charles Perrault's first satirical account "La Barbe bleue" in 1697.

Davies' monograph is essential and captivating reading for scholars of *Märchen*, as well as those who wish to explore how the fairy tale, with its "sheer power of the genre" (1), has permeated and evolved within twentieth-century German-language texts. Davies never loses sight of the utopian potential of the Bluebeard myth, one which readers will anticipate in future revisions of Bluebeard as they mirror and subvert notions of nationhood, gender relations, and the "process of civilization."

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Robert Tobin. *Doctor's Orders: Goethe and Enlightenment Thought*. Cranbury, NJ: Bucknell University Press, 2001. Pp. 255. Cloth $41.50.

The unprepared reader might experience a twinge of disappointment upon turning to the first page of Tobin's study. Rather than a comprehensive investigation of Goethe's relationship to Enlightenment thought, one finds an analysis of the role

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